

PROJECT NO: 23/1/4/3161.

SERIES H. - THE REIGN OF TERROR

Tx64

EPISODE THREE: A CHANGE OF IDENTITY

DIRECTOR HENRIC HIRSCH

DESIGNER	RODERICK LAING
COSTUME SUP.	DAPHNE DARE
MAKE-UP SUP.	SONIA MARKHAM

T.M.I HOWARD KING
T.M.II NEIL CAMPBELL
SOUND SUP. RAY ANGEL

CREW TEN

VISION MIXER. FRED LAW

SCRIPT EDITOR DAVID WHITAKER

FRIDAY JULY 24TH 1964

G. LIME GROVE

Set and Light 0900 - 1030

RECORDING NO: VT/42/23095

Camera Rehearsal. 1030 - 1300

EDITING: Monday July 27th, 1964

LUNCH.....1300 - 1400

7.00 - 1000 p.m.
Television Centre.

Camera Rehearsal. 1400 --

TELECINE: TK5 : 1030 onwards
TK6 : 1400 onwards
(overlap only)

TEA1545 approx

Camera Rehearsal. . . 1900

TRANSMISSION :-

DINNER.....1900 - 2000

Saturday August 22nd, 1964

Line-up.....2000 - 2030

There will be a photographer
in the studio at 1800.

RECORDING 2030 - 2145

THE CAST

DR WHO	WILLIAM HARTNELL
IAN CHESTERTON	WILLIAM RUSSELL
BARBARA WRIGHT	JACQUELINE HILL
SUSAN FOREMAN	CAROLE ANN FORD

JAILER	JACK CUNNINGHAM
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JEAN	ROY HERRICK
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JULES RENAN	DONALD MORLEY
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LEMAITRE	JAMES CAIRNCROSS
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SHOPKEEPER	JOHN BARRARD
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DANIELLE	CAROLINE HUNT
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LEON COLBERT	EDWARD BRAYSHAW
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with

<u>CITIZENS:</u>	JACK LEE WHITE
	BRIAN PROUDFOOT
	RALPH KATTEENS
	JILL HOWARD
	HELENE CUTTS
	ELIZABETH DALLING

<u>SOLDIERS:</u>	MAURICE SELWYN
	LEN RUSSELL
	DAVID ANDERSON
	SID DELLER

<u>PRISONER:</u>	DAVID BANVILLE
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TECHNICAL REQUIREMENTS

CAMERAS

4 PEDS.
1 HERON.

STUDIO REQUIREMENTS

4 MONITORS
1 ROLLER CAPTION MACHINE
2 12" x 9" CAPTION HOLDERS
1 STRAP EASEL
CUT KEYS

SOUND

3 BOOMS
SLUNG MICS
GRAMS
TR-90

TELECINE: TK5 from 1030 with titles, film sequences.
TK6 from 1400 with 'cliffhanger'.

SETS

EXTERIOR

PARIS STREET

INTERIOR

PRISON
PRISON AREA
SHOP
JULES RENAN'S HIDE OUT

MUSIC REQUIREMENTS

SIG TUNE

STREET NOISES
DOORS OPENING & SHUTTING.
REC. OF IAN'S VOICE.

Q.12. from ep:2
Q.1 : 35"
Q.2 : 2'27"
Q.3 : 60". Pt.A : 19"
Q.4 : 12"
Q.5 : 1'39"
Q.6 : 9"
Q.7 :
Q.8 : 10" + chord.
MUSIC PHRASE.

...o...

DR WHO (SERIES H) RUNNING ORDER. EPISODE 3

PGE	SCENE	SHTS	DESCRIPTION	LIGHTING	CAMS/BOOMS	MUSIC	TIME
1	OPENINT TELECINE TITLES 'CLIFF-HANGER' TRANSFER					SIG. Q.12 ep.2	26" 38"
1	2	1/	EXT. PARIS STREET SUPER SLIDES	DAY	1A.A1. 4A STREET NOISE	Q1.	
6	3	3/	INT. PRISON AREA	DAY	2A.B1. 3A.DR OPENS	Q2.	
10	TC2. PRISON CELL - KEY & FOOD SEQ.						
11	4	5/	INT PRISON AREA	DAY	3A.B1.		
RECORDING BREAK							
12	5	6/	EXT. PARIS ST	DAY	1B.A1.2B. SLUNG.3D.4D St.noises 1C.2C	Q3.	
RECORDING BREAK							
18	6	19/	EXT. SHOP	EVE	4C.SLUNG? St. noises.DR		
18	6A	20/	INT. SHOP	EVE	3C.4D.C1. St.noises	Q4.	
23	7	25/	INT. RENAN'S HIDE OUT	EVE	2D.A2 3D DOOR		
27	8	30/	INT PRISON AREA	EVE	1D.B1. VOICE	Q5.	
28	TC3. PRISON AREA - IAN'S ESCAPE						
29	9	31/	INT PRISON AREA	EVE	1D.B1.		
30	10	32/	INT. RENAN'S HIDE OUT	late EVE	2D.A2. 3D	STING	
41	11	41/	INT PRISON AREA	late EVE	1E.B1. 2E	Q6. Q7. STING	
50	12	44/	INT RENAN'S HIDE OUT	late EVE	3E.A2	MUSIC PHRASE	
51	13	45/	INT PRISON AREA SUPER CAPTIONS SUPER ROLLER	late eve	1E.B1. 2E 4	 SIG TNE	

- 1/2/3 -

DR WHO - EPISODE THREE - A CHANGE OF IDENTITY

Q.TK5

FADE UP SOUND & VISION

/SIG TUNE/

Q.TK6

OPENING TELECINE TITLES - 00'26"

Q. MUSIC

TRANSFER FROM LAST EPISODE - 38"

Q.12, EP:2/

ending: CU IAN

IAN: Barbara.....Susan.

Q. MUSIC

Q. GRAMS

1 1 A 35

LS STREET.

DR walks towards
camera, stops to
look around. Push
in to MS and hold

2. EXT. PARIS STREET. DAY

IT IS EARLY EVENING IN A
SMALL PARIS STREET.
A FEW CITIZENS PASS BY.

DR WHO COMES INTO VISION
HE LOOKS AROUND

SUPER SLIDE 1 / 'A CHANGE OF IDENTITY'
and fade.

SUPER SLIDE 2..... / written by DENNIS SPOONER
and fade.

DR WHO MOVES OFF.
WE SEE THE STREET FROM
ANOTHER ANGLE.

IN A DARKENED ALLEY WAY JULES
RENAN & JEAN ROYALISTS ARE
WAITING IN THE SHADOWS.
THEY BOTH HOLD MUSKETS

JULES RENAN IS THE OLDER OF
THE TWO, AND IS A RESISTANCE
LEADER

2 4 A 35

LS one side of alley
push in to M.S.

on to page 5

(2 NEXT)

- 1/4 -

HIS IS THE SENSE
OF ORGANISATION.
JEAN - IS A YOUNG,
EAGER HELPER COM-
PLETELY LOYAL TO
JULES RENAN)

JEAN: The tumbrel should have
passed by now, Jules.

JULES: (SMILING) You should
try to cultivate patience, my
friend - it would stand you in
good stead.

JEAN: I will never get used
to the waiting. If only it wasn't
so quiet.

JULES: Jean, that's why we're
here -- a crowded street, and a
rescue, never mix successfully...

(JEAN NODS, HE APPRE-
CIATES THE POINT BUT,
NONETHELESS HE IS
EAGER FOR ACTION)

JEAN: I know - but it is late...
perhaps they've taken another
route?

JULES: No -- they'll come this
way, like they salways do. Are
you ready?

(JEAN GLANCES AT
HIS MUSKET, EASES
HIS PISTOLS)

JEAN: Yes, I'm ready. (TAKE)
How many soldiers do you think
they'll be?

JULES: Six - maybe five...

(JEAN APPEARS
SLIGHTLY WORRIED)

JEAN: It's a pity Leon isn't with us today - the odds would have been more favourable.

(RENAN SMILES COMFORTINGLY, AND BANGS HIS FIST AGAINST JEAN'S SHOULDER)

JULES: I admit Leon would have been a great help - but don't forget we have surprise on our side - it is worth three men.

JEAN: (NODDING, THEN) They must have left the prison later than usual...

3 2 A 35

/BOOM BL/

LS CORRIDOR.

JAILER comes to cell door on right When HE opens door pan down to see him pushing in the plate with his feet. Straighten and slightly pan L to see LEMAITRE in b/gnd.

3. INT. PRISON AREA. DAY.

(THE JAILER IS CARRYING SEVERAL EMPTY DISHES, COLLECTED FROM THE CELLS. HE MOVES IN AND PUTS THESE ON THE TABLE, AND LADLES MORE FOOD INTO THREE OF THEM. HE PICKS THEM UP.

WE TRACK WITH HIM AS HE WALKS THROUGH INTO THE CORRIDOR, JUGGLING WITH HIS DISHES. THE KEY RING HANGS FROM HIS BELT.

THE JAILER STOPS IN FRONT OF IAN'S CELL. HE LOOKS THROUGH THE OPENING)

(ON 2) ME

- 7 -

JAILER: If you want any food -
get back against the wall; and
stay there!

(THE UNSEEN INMATE -
IAN - PRESUMABLY
DOES SO.

THE JAILER PUTS
DOWN ONE OF HIS
DISHES ONTO THE
FLOOR, AND UNHOOKS
THE KEY RING FROM
HIS BELT. HE IS
STRUGGLING TO FIND
THE CORRECT KEY AS
WE:

CUT TO LEMAITRE
COMING INTO THE
PRISON AREA. HE
LOOKS AROUND FOR
THE JAILER AND THEN
MOVES ACROSS SO THAT
HE CAN SEE DOWN THE
CORRIDOR.

THE JAILER IS
STANDING OUTSIDE
THE CELL DOOR. HE
IS UNAWARE THAT
LEMAITRE IS WATCHING
HIM.

NQ. DOOR

THE JAILER, NOW WITH
THE KEY RING IN THE
LOCK OPENS THE DOOR
WIDE ENOUGH TO SHOVE
THE DISH, ON THE
FLOOR, THROUGH THE
OPENING WITH HIS
FOOT.

DOOR
OPENS

Q. DOOR

LEMAITRE WATCHES,
AND, AS THE JAILER
PULLS THE DOOR TO
AND STARTS TO TURN
THE KEY, HE SHOUTS)

DOOR CLOSES

LEMAITRE: Jailer!

(THE JAILER JUMPS.

(3 NEXT)

- 7 -

(ON 2) ME

- 8 -

HE IS STILL HOLDING
THE OTHER DISHES
AND TRYING TO LOCK
THE DOOR AND GET
THE KEY OUT, HE
TURNS TO SEE LEMAITRE.
HE IS AT ONCE IN A
NERVOUS CONDITION)

JAILER: Yes? Yes, citizen?

LEMAITRE: Here. Immediately!

(LEMAITRE TURNS FROM
THE END OF THE
CORRIDOR AND MOVES
OUT OF SIGHT INTO
THE PRISON AREA)

JAILER: Coming! Coming!

(THE JAILER, NOW
FLUSTERED, CANNOT
GET THE KEY OUT OF
THE LOCK. HE STILL
HOLDS THE OTHER TWO
FOOD DISHES)

LEMAITRE: (V.O., IMPATIENTLY)
Jailer!

4 3 A 35

MS LEMAITRE. JAILER
comes into frame.
THEY go and sit at
table.

(THE JAILER LEAVES
THE KEYS IN THE
LOCK - TAKES A DISH
IN EACH HAND AND
SCURRIES BACK TO-
WARDS THE 'FURIOUS'
LEMAITRE.

CUT TO LEMAITRE,
WHO IS STANDING
BESIDE THE TABLE
IN THE PRISON AREA
AS THE APOLOGETIC
JAILER ARRIVES)

Didn't you hear me calling?

(TK NEXT)

- 8 -

(ON 3)

WJE

- 9 -

JAILER: I'm sorry, citizen.
I came as fast as I could. I
was busy with the food...

(LEMAITRE IS CLOSING
IN. WITH A SWEEP
OF HIS ARM HE KNOCKS
THE TWO FULL DISHES
THE JAILER IS HOLDING
ACROSS THE PRISON
AREA)

LEMAITRE: The prisoners' food
is unimportant!

(THE JAILER MUMBLES,
AND NODS HIS HEAD,
VIGOROUSLY AGREEING.)

LEMAITRE STARES AT
THE QUAKING JAILER,
AND CALMS DOWN)

You realise that Citizen
Robespierre will be asking to
see the execution figures?

JAILER: I have them ready,
citizen...

(THE JAILER RUSTLES
THROUGH SOME PAPERS
ON THE DESK AND
BRINGS OUT A SHEET
OF PAPER WHICH HE
OPENS, AND OFFERS,
SHAKING.)

LEMAITRE TAKES IT
FROM HIM)
HE SITS & STUDIES THE FIGURES.

Q MUSIC

LEMAITRE: I hope for your ^{Q.2}sake
they're satisfactory - otherwise
instead of being Jailer here;
you could find yourself a prisoner!

(TK NEXT)

- 9 -

ME

(ON 3)

- 10 -

Q. TK5

THE JAILER WATCHES
ANXIOUSLY, STEALING
THE ODD GLANCE OVER
LEMAITRE'S SHOULDER.
WE HOLD THIS, THEN:)

TK5

TC.2 : Int. Ian's Prison
Cell. Day.

The food dish is just
inside the door where
the jailer kicked it.
IAN moves across to
the door and looks
out.

Int. Prison Corridor
Day.

IAN sees the keys
still in the lock.
He squeezes his hand
through, and reaches
for the key. He makes
certain the door is
locked, then takes
the key from the lock.

He removes it from
the key ring, and re-
places another key
into the door lock,
leaving the keys and
ring apparently as
before.

Int. Ian's Prison
Cell. Day.

IAN pockets the key
thoughtfully, then,
reaches down for the
food dish and moves
away from the door
with it.

(3 NEXT)

- 10 -

(ON TK) ME

- 11 -

He sits down, leaning
against the far wall,
eating his food.

5 3 A 35

/BOOM B1/

MS LEMAITRE/JAILER
AT TABLE

4. INT. PRISON AREA. DAY.

(LEMAITRE IS FIN-
ISHED WITH THE
LISTS. HE NODS,
THEN LOOKS UP AT
THE JAILER)

LEMAITRE: Good. Good!

(THE JAILER IS RE-
LIEVED, AND DE-
LIGHTED. HE TAKES
THE OFFERED LIST
FROM LEMAITRE)

JAILER: Thank you, citizen...my
only wish is to serve the cause
to the best of my ability.

(LEMAITRE STANDS,
PREPARING TO MOVE
AWAY - BUT, BEFORE
HE DOES SO:)

LEMAITRE: Nevertheless, loyalty
should not go unrewarded.

(THE JAILER IS MODEST,
AND 'HORRIFIED')

JAILER: Citizen! I seek no
reward.

(1 NEXT AFTER REC.BREAK)

- 11 -

LEMAITRE: That is as it should be - but I shall see to it that your name is mentioned in the right quarter...

(LEMAITRE DISMISSES THE JAILER WITH A WAVE OF HIS HAND, AND EXITS FROM FRAME LEAVING THE BEAMING JAILER AT THE TABLE.

HE REPLACES THE LIST, STILL 'FULL OF HIMSELF' THEN, HE REMEMBERS. HE CLUTCHES AT HIS BELT WHERE HE NORMALLY KEEPS THE KEYS, AND REACTS. HE MOVES OFF QUICKLY INTO THE CORRIDOR.

THE KEYS ARE STILL IN THE DOOR, MUCH TO HIS RELIEF. HE GLANCES IN, THROUGH THE SQUARE PEEPHOLE, AND 'SEES' THE OCCUPANT, IAN, EATING HIS FOOD.

THE JAILER TAKES THE KEY FROM THE LOCK AND PUSHES AT THE DOOR MAKING CERTAIN IT IS LOCKED. SATISFIED, HE MOVES AWAY, HOOKING THE KEY RING BACK ONTO HIS BELT)

FADE DOWN

RECORDING BREAK

FADE UP

6 Q. GRAMS
1 1 B 35

H/A Horse's rump track with moving HORSE then stop to see L.S. HORSE & CART starting to turn corner.

5. EXT. PARIS STREET. DAY.
GRAMS: Street noises
Muskets in distance

(THE TUMBREL, DRAWN BY A RATHER MOTH-EATEN HORSE, IS STANDING IN A SECTION OF THE PARIS STREET. IT IS AT PRESENT STATIONARY.

(2 NEXT)

ME
(ON 1)

- 13 -

OPENING WITH A
TIGHT SHOT OF THE
PRISONERS - BARBARA,
SUSAN AND TWO OTHERS -
WE SEE, TO ACCOMPANYING
CHEERS AND YELLS, OLD
VEGETABLES AND RUBBISH
BEING HURLED AT THE
TUMBREL'S OCCUPANTS,
WHO DEFEND THEMSELVES
AS BEST THEY CAN.

THE RUBBISH BEING
THROWN PETERS OUT,
AS WE TRACK BACK.

THERE IS A GUARD OF
FOUR SOLDIERS. ONE
SITS RATHER BORED ON
THE HORSE WATCHING
THE PRISONERS - HIS
MUSKET HELD ACROSS
HIS CHEST. THE OTHER
THREE ARE BENDING
DOWN LOOKING AT THE
HORSE'S HOOF AND
ARGUING.

WE ANGLE ROUND ONTO
THE TUMBREL ITSELF,
THE TWO OTHER PRISONERS
STAND SULLENLY IN THE
BACKGROUND, ALL HOPE
HAS LEFT THEM. WE
FAVOUR BARBARA AND
SUSAN)

7 2 B
MS SUSAN/BARBARA incart
at end of scene pan
up R to WOMEN in window

BARBARA: Susan - the horse has
thrown a shoe. If they unhitch
the horse, we could make a run
for it.

SUSAN: I don't think I can
Barbara - I don't feel very
well.

(SUSAN LOOKS DIS-
TRESSED. BARBARA
TALKS QUIETLY, BUT
URGENTLY)

BARBARA: I'll help you - but
you must make an effort.

(3 NEXT)

- 13 -

(SUSAN IS MISERABLE
BUT RESPONDS TO BARBARA)

SUSAN: It's all right. I'll
try my best.

BARBARA: Good girl. Now..
as soon as they start to lead
the horse away...

(SUSAN NODS. BARBARA TAKES
UP A POSITION TO WATCH THE
HORSE)

(THE GUARD DISMOUNTS AND
JOINS OTHER THREE TO HELP
UNHARNESS THE HORSE)

8 3 B 24

/SLUNG/

LS ALLEY.
JULES/JEAN coming
forward. As THEY
stop at corner move
in to MCU

IN ANOTHER PART OF THE STREET
JULES AND JEAN COME INTO VIEW
IN SEARCH OF THE TUMBRELL.

THEY MOVE TO THE END OF
ANOTHER ALLEY & JEAN LOOKS
OUT. HE SEES THE WAITING
TUMBRELL.

9 4 B 35

LS TUMBREL over
JULES' shoulder.

JULES: It's then isn't it?

JEAN: (NODDING) Yes - looks as
if they've had some trouble with
the horse.

JULES: So that's why they were
so late - we were right to come
looking for them. Can you see
how many are in the guard?

JEAN: Four but one is taking
the horse away.

JULES: Well you know what to
do.

JEAN: I'll take the one on the
right.

10 2 B

/BOOM A1/

MS SUSAN/BARBARA
in cart.
Pan up to window
The women close the
shutters and look
through the hole in
it. ZOOM in to hole.

BARBARA: Susan - get ready....
Susan come on.

SUSAN: It's no good. Barbara,
I can't you go....

BARBARA: Don't be silly, Susan
pull yourself together.

ME

(ON 1)

- 17 -

JEAN: Jules, look out!

(JULES THROWS HIM-
SELF TO ONE SIDE AS
ONE OF THE SOLDIERS
FIRES.

JEAN MOVES FORWARD
FROM HIS POSITION,
AND A FIGHT DEVELOPS.

THE REMAINING SOLDIER
COMES UP FROM THE
REAR, SEES JULES
RENAN PULLING HIS
PISTOLS FROM HIS
BELT, AND TURNS TAIL
AND RUNS. /

17 2 C

MS TUMBREL

SUSAN/BARBARA looking out.

WE CUT TO THE TUMBREL.
THE OTHER TWO PRISONERS
SHOCKED OUT OF THEIR
STUPOR, JUMP DOWN AND
RUN OFF.

BARBARA IS HELPING
SUSAN, PRACTICALLY
LIFTING HER.

JULES RENAN JOINS
THEM - HE HELPS BARBARA
AND SUSAN DOWN, AND
THEY MOVE OFF - SUSAN
IN THE MIDDLE, BEING
HELPED) /

18 1 C 24

SUSAN/BARBARA in
TUMBREL.

JULES/JEAN join them.

Pan R as they all go
up steps and disappear
behind wall.

Track back fast panning
alongside wall seeing
THEM appear again and
coming to steps.

JULES: (CALLING) Jean! It's
all over...

(JULES, BARBARA AND
SUSAN MOVE OFF DOWN
ONE OF THE ALLEYS.

JEAN APPEARS, RUNS
ACROSS THE ROAD,
STOPS TO FIRE HIS
MUSKET IN OUR DIR-
ECTION, THEN HE ALSO
VANISHES OUT OF SIGHT
DOWN THE ALLEY.

DURING THE ACTION
THERE IS A CERTAIN
AMOUNT OF CROWD NOISE
FROM ONLOOKERS UNSEEN
BY US.

(4 NEXT AFTER RECORDING BREAK)

- 17 -

BARBARA/SUSAN/JULES/JEAN
come down steps into picture.

FADE DOWN.

RECORDING BREAK
REMOVE HORSE & CART
CAMERAMAN ON HERON MOVE TO PED. NOW CAM.1

FADE UP Q. GRAMS

19 4 C 24 SLUNG?
LS SIDE OF STREET6. EXT. TAILOR SHOP. EVENING ST. NOISES
including hanging sign.

DR WHO COMES ALONG STREET AND
DR comes from behind LOOKS INTO THE TAILOR SHOP.
camera & looks at sign.
then goes to window & looks in.

20 3 C 24 6A. INT TAILORS SHOP. EVENING BOOM G1
Q.3. contd

MS window
seeing DR looking in. INSIDE THE TAILOR SHOP THERE
IS A COUNTER & ROWS OF COATS./

20A 4 D 24 A SHOPKEEPER WATCHES DR WHO
LS SHOPKEEPER LOOKING IN HIS WINDOW.

21 3 C 24
DR Leaves window DR WHO DECIDES TO GO IN TO DR OPENS/
Pan R to door and THE SHOP. HE ENTERS THROUGH STREET NOISE
see him come in. THE DOOR & THE SHOPKEEPER AS SHOP DOOR
SHOPKEEPER goes up APPROACHES HIM. OPENS/ DR SHUTS/
to him

SHOPKEEPER: Good evening Citizen.

DR WHO: evening.

SHOPKEEPER: I was just about to close
up my humble shop but if I can be
of service.... /

22 4 D 35

M2--S. They go to
window. Come back
with DR to clothes
rack. Move in to
MCU, then as he
parts clothes, we
see SHOPKEEPER
facing him on
other side of
rack.

DR WHO: Yes..yes..very likely.

(HE LOOKS AT WINDOW & THEN GOES TO
RACK)

SHOPKEEPER: Did you see the executions
today citizen?

DR WHO: Mmm? oh - no - no I didn't.

SHOPKEEPER: I missed them too - most
unusual. Citizen Robespierre is doing a
fine job don't you thing?. Hounding
out the traitors.

DR. WHO: Oh yes -- splendid fellow. I
gather you take an interest in
the traitors.

SHOPKEEPER: I consider it my duty.

DOCTOR WHO: (NODDING) Then perhaps you could confirm that newly arrested prisoners are taken to, what was it, Conciergerie Prison?

SHOPKEEPER: That is correct, citizen - as a matter of fact you can see the prison from the end of this street.

(THE DOCTOR NODS TO HIMSELF AND MOVES TO LOOK AT A SET OF REVOLUTIONARY CLOTHES DISPLAYED IN THE SHOP. THE SHOPKEEPER SCURRIES ROUND TO JOIN HIM)

A wise choice, citizen - there is no finer set of attire in all of Paris.

DOCTOR WHO: Yes - I was thinking of a new outfit, something along these lines.

(THE SHOPKEEPER LOOKS AT DOCTOR WHO'S CLOTHES WITH SOME DISTASTE)

SHOPKEEPER: It would be more suitable than what you are wearing at present.

(DOCTOR WHO NODS THOUGHTFULLY, HE THEN NOTICES A DISPLAY OF SASHES AND ROSETTES AND MOVES TOWARDS THEM)

DOCTOR WHO: These are very impressive...

SHOPKEEPER: Yes, citizen -
they signify the position of
Regional Officer of the Provinces.

DOCTOR WHO: (THINKING FAST) I'm
quite aware of that - quite
aware. It is, I might say, a
post I, myself, personally occupy.

SHOPKEEPER: (SLIGHTLY WARY) I
see - I'm sorry citizen.

DOCTOR WHO: I accept your
apology.

(DOCTOR WHO TAKES
THE SASH ACROSS TO
THE CLOTHES AND
HOLDS IT UP AGAINST
THEM. HE NODS,
IMPRESSED)

Could I try them on?

SHOPKEEPER: Certainly, citizen.

(THE DOCTOR REMOVES
HIS COAT AND PUTS
IT DOWN AS THE SHOP-
KEEPER GETS THE
OTHER CLOTHES)

The quality is unmatched, and
in comparison, the price is...

(DOCTOR WHO TAKES
THE COAT AND PUTS
IT ON, CUTTING SHORT
THE SHOPKEEPER AS
HE DOES SO, WITH:)

DOCTOR WHO: The price is of no
interest - I have no money you
see.

SHOPKEEPER: (FACE FALLING) No
money? /

23 3 C 24

M2-S SHOPKEEPER/DR WHO

DOCTOR WHO: However, I'm sure
that an exchange can be arranged.

(THE SHOPKEEPER HOLDS
UP THE DOCTOR'S COAT
WITH A DISGUSTED LOOK)

SHOPKEEPER: For this?

DOCTOR WHO: What's wrong with
it?

SHOPKEEPER: It's a little
better than a...than a fancy dress
outfit.

DOCTOR WHO: Fancy dr... You'll
never see another coat like it!

SHOPKEEPER: Oh I agree...I
agree...

DOCTOR WHO: Would I be correct
in assuming you're not interested?

(THE SHOPKEEPER LOOKS
AT IT. HE IS INTERESTED -
IN THE BEST POSSIBLE
DEAL)

SHOPKEEPER: Mmm...you realise
there is no call for a...

DOCTOR WHO: Have you had a
similar coat in this shop?

SHOPKEEPER: Never.

DOCTOR WHO: Then perhaps that's
why there's been no call! /

24 4 D 24
2-S DR/SHOPKEEPER

(THE DOCTOR AS HE
TALKS IS PUTTING
ON THE OTHER CLOTHES.)

ME
(ON 4)

- 23 -

THE SHOPKEEPER
EXAMINES THE
DOCTOR'S COAT AGAIN)

SHOPKEEPER: Well, it is a
heavy material I grant you that...
perhaps with a few alterations...
You are offering your complete
outfit?

DOCTOR WHO: Yes, of course.

SHOPKEEPER: I shall need some-
thing else too... like - well
that ring you're wearing for
example.

(THE DOCTOR LOOKS
AT HIS RING, THEN
TAKES IT OFF. HE
IS ABOUT TO OFFER
IT BUT CLOSSES HIS
FIST AROUND IT)

DOCTOR WHO: You can have it -
providing you agree to supply
parchment and writing materials
into the bargain.

(THE SHOPKEEPER
THINKS, THEN NODS)

SHOPKEEPER: Very well...

DOCTOR WHO: Then we have a
bargain, my friend.

Q. MUSIC

(DOCTOR WHO HANDS
OVER THE RING AND
THE SHOPKEEPER
EXAMINES IT AS
DOCTOR WHO TAKES
THE REST OF THE OUT-
FIT. WE HOLD ON
THE SHOPKEEPER LOOKING
VERY SUSPICIOUS, THEN:)

Q.4

25 2 D
MS on door as they
come in. Pan L
with THEM (?) to
(3 NEXT) see SUSAN sitting in
armchair.

DOOM A2

- 23 -

(ON 2)

7. INT. RENAN'S HIDE OUT. EVENING.

Q. DOOR

(A COMFORTABLE ROOM
IN A PARIS HOUSE.
A LARGE FIREPLACE,
EASY CHAIRS, AND
ATTRACTIVE FURNITURE.

DANIELLE, JULES
SISTER OPENS THE
DOOR, AND JEAN AND
JULES ENTER WITH
SUSAN AND BARBARA.
DANIELLE HELPS
SUSAN TO A CHAIR)

DR OPENS &
CLOSES

SUSAN: Thank you. I feel
better already.

JULES: My sister Danielle. We've
closed down the rest of the
house and sent away all the
servants. It's safer. Danielle
looks after us.

DANIELLE: What you both need
is some hot soup. It will not
take very long./ Jean, will you
help me?

26 3 D 24
MS JEAN/DANIELLE

(JEAN OPENS DOOR.
HE AND DANIELLE EXIT)

27 2 D
3-S JULES/BARBARA/
SUSAN. Pan L as
JULES crosses to
fireplace.

JULES: It's not exactly a palace -
but you are welcome here.

BARBARA: (SMILING) What can
I say? We can't even begin to
thank you - without your rescue...

(3 NEXT)

JULES: Oh, please, I must insist that you do not even mention it. It is one of my rules.

BARBARA: Well, all right...? We don't even know your name.

JULES: We also have another rule here. Christian names only. The less my friends and I know the less we could admit to when questioned. So permit me. I am Jules.

(THE DOOR OPENS
AND DANIELLE ENTERS
WITH A TRAY OF SOUP
AND BREAD FOR TWO)

28 3 D 24
MS JEAN/DANIELLE

BARBARA: Barbara, and this is Susan. /

JULES: My sister, Danielle... my friend, Jean.

29 2 D
3-S JULES/BARBARA/
SUSAN. Pan R w.
JULES to inc.
JEAN/DANIELLE
making 5-S

BARBARA: How do you do. /

(THEY SMILE. BARBARA
AND SUSAN FEELING
SAFER THAN THEY HAVE
FOR SOME TIME)

JULES: In case you are wondering what is going to happen to you - after you've eaten you must rest. Tomorrow we will make arrangements to smuggle you away from France.

(ON 2)

26/
- 27 -

SUSAN: We can't.

JULES: Why not.

SUSAN: Barbara, tell him about Grandfather.

BARBARA: Yes - and Ian. He's still in prison.

30 1 D 35

/BOOM BL/

Fan around
walls anti-
clockwise to
JAILER's table

8. INT. PRISON AREA. EVENING.

(WE TRACK AROUND
THE PRISON AREA -
IT IS COMPLETELY
EMPTY.

THE MUSIC UNDERLINES
MYSTERIOUSLY, ADDING
TO THE DESERTED
FEELING.

THE EVENING IS
WEARING ON, AND THE
LIGHT OUTSIDE IS
FALLING.

THE PRISON IS THERE-
FORE EVEN DARKER THAN
USUAL, AND SHADOWS
LOOM EVERYWHERE.

WE FEATURE THE JAILER'S
TABLE - THERE IS NO-
BODY THERE AND THE
MUSIC STINGS SLOWLY
WE ANGLE ROUND, AND
START TO MOVE TOWARDS
THE CORRIDOR THAT
LEADS OFF OF THE
MAIN HALL, AND TOWARDS
IAN'S CELL)

Q. MUSIC

/Q.5/

Q. TAPE

IAN: (VOICE OVER) (SHOUTING)
Jailer!!!

(IAN'S CALL ECHOES
ROUND THE EMPTY
PRISON AREA.

THERE IS NO OTHER
SOUND.

Q.TK5

WE ALMOST TURN IN-
TO THE CORRIDOR,
AND:)

TK5

SBP
(ON TK5)

- 26 -

TC3: Int. Prison Corridor.
Evening.

IAN stands behind his cell door, looking out of the small square, barred opening.

The music continues - nobody answers his call. He waits, then shouts again.

(Sound dubbed: sound of music)

IAN: Jailer!

There is still no answer.

IAN decides that the time has come. He takes the key he got from the key ring, and, sliding his arm through the bars, successfully tries to open the cell door. He pulls the door open, moves into the corridor, locks his door, and pockets the key.

IAN moves off down the corridor, away from the prison area.

We watch as he turns the corner and disappears from sight.

CUT

Int. Corridor as
before. New Angle.

A long as SHOT as possible of the corridor wall.

IAN moves into sight furthest away from us and moves forward keeping close to the wall.

- 28 -

(1 NEXT)

SBP
(ON TK5)

- 29 -

IAN moves up to, and
past us, as we:

CUT

Int. Corridor as
before. New Angle.

We HOLD on the turn
of the corridor.

IAN comes into sight
his head first, as
he snatches a look
to see if the coast
is clear. Satisfied,
he turns the corner,
but he has only looked
ahead, not towards
the floor. He reacts
in surprise as he
glances down and we
PAN to see the cause
of his reaction.

The JAILER, unconscious,
is lying on the floor.

IAN bends down into
SHOT to examine the
JAILER.

The JAILER is out cold.

IAN is at first thought-
ful, then he notices
that the JAILER is
clutching a bottle in
his right hand. IAN
gives a quick smile
recovers to look round,
then, deciding that the
coast is clear, moves
quickly out of FRAME.

We CLOSE onto the
JAILER right up to his
face, one side of which
lies on the floor.
He is not, as IAN
supposed drunk, but
has been knocked un-
conscious. The side
of his head that lies
on the floor is cut,
and a small pool of
blood has collected on
the floor.

31 1 D 35

LS LEMITRE coming
from behind corner
CLOSE in to MCU

- 29 -

/LOOM BL/

(2 NEXT)

(ON 1.)

- 30 -

9. INT. PRISON AREA. EVENING.

(WE GET ANOTHER
LONG SHOT OF THE
CORRIDOR AND LOOK
DOWN TOWARDS THE
PRISON AREA.

LEMAITRE STANDS IN
THE MIDDLE OF THE
CORRIDOR ENTRANCE,
STARING TOWARDS US.

CUT TO: LEMAITRE
TURNS INTO THE MAIN
HALL.

WE GET A CLOSE UP
OF HIS FACE. THERE
IS A SMILE ON HIS
LIPS. WE SHOULD
REALISE THAT IAN
HAS HAD HIS ESCAPE
ENGINEERED BY
LEMAITRE.

WE CLOSE RIGHT IN
AS:)

LEMAITRE: (TO HIMSELF) Did
Webster give you a message for
James Stirling or not? We
shall see ... we shall see ...

(HE SMILES AGAIN,
AND WE HOLD LE-
MAITRE IN SHOT.

THEN, WE FADE TO
BLACK)

FADE DOWN

&

FADE UP

32 2 D

LS GROUP sitting
at table.

/BOOM A2/

- 30 -

(3 NEXT)

(ON 2)

31/32

10. INT. RENAN'S HIDE OUT.
LATE EVENING

(BARBARA, SUSAN, JULES &
JEAN HAVE JUST FINISHED
EATING AT THE TABLE.

JEAN IS PILING UP THE
PLATES & BARBARA RISES
TO HELP HIM BUT
DANIELLE STOPS HER)

SUSAN: I do feel better
after that.

BARBARA: (TO JEAN)
Here - let me.

DANIELLE: No Barbara you sit back
and rest. Jean and I can manage.

BARBARA: Jules tell her to...

JULES: It's all right, they can
manage

(DANIELLE EXITS)

JULES: Now you both agreed to
tell me your story.

SUSAN: What about the map?

JULES: Oh - of course.

(HE RISES FETCHES A MAP & OPENS
IT ON THE TABLE)
There we are.

(BARBARA & SUSAN PORE OVER THE
MAP
JEAN EXITS)

SUSAN: According to the position...

BARBARA: Let's see. this could be
the forest here.

SUSAN: Remember we saw a group
of houses....

(3 NEXT)

31/32/33-

(SUSAN POINTS)

SUSAN: (cont) There!
That's right, that would be
the forest.

BARBARA: Turn it this way,
Susan.

(BARBARA MOVES
THE MAP ROUND,
AS SHE SEES IT,
AND TRACES HER
FINGER ACROSS
THE ROUTE)

I think we can show you, Jules.
We ... er ... arrived ... in
this area here.

(JULES MOVES ACROSS.
HE IS NOT PARTI-
CULARLY INTERESTED
AT THIS POINT. HE
IS JUST BEING
POLITE)

SUSAN: (POINTING) We came out
of the forest ... (EXPLAINING)
We were lost, so we decided to
ask the way. We called at
this house ... oh, I've lost
it.

BARBARA: (POINTS) Here it is -
that's where the soldiers found
us.

(JULES LOOKS, THEN
GRABS THE MAP TO
LOOK CLOSER)

JULES: Are you sure?

SUSAN: Yes.

(JULES MOVES
ACROSS, OPENS
THE DOOR, AND
CALLS OUT:)

JULES: Jean! come here a
minute.

BARBARA: What's wrong?

SUSAN: They didn't find
Grandfather - we don't know
even if he got out. The
soldiers set fire to the
house.

BARBARA: Wait a minute,
Susan.

(JEAN COMES INTO
THE ROOM)

JULES: Show Jean where you
were arrested.

(JULES PUTS THE
MAP DOWN AND
SUSAN POINTS
TO THE HOUSE.

BARBARA REALISES
SOMETHING IS
WRONG. MORE SO
WHEN JEAN LOOKS
VERY SERIOUS
AND TURNS TO
JULES)

Did you meet two men there?

BARBARA: Why, yes - but how
did? ...

JEAN: Their names?

BARBARA: d'Argenson ...

(ON 2)

JULES: And Rouvray.

JEAN: They must have discovered our escape route, Jules.

JULES: They may have just been unlucky. We'll wait until we've heard from Leon Colbert - the route is his responsibility. (TO BARBARA) Were they brought back with you? D'Argenson & Rouvray.

(BARBARA SHAKES
HER HEAD)

BARBARA: There was a fight ... the soldiers ... they were shot.

(JULES NODS TO
HIMSELF, VERY
SADLY JEAN
CROSSES TO
HIM)

JEAN: Soldiers! Jules this isn't the first time - someone is informing on us.

JULES: Later ... later.

SUSAN: You knew the men didn't you?

JULES: Yes. Yes, we did. We rescued them - like we did you. Except our effort was wasted, in their case /

BARBARA: Then you've risked your life before?

JEAN: Not all Frenchmen can allow innocent people to be led to the guillotine, Barbara - Jules Renan has saved many lives,

33 3 D 35
M3-S SUSAN/JEAN/BARBARA

34 2 D
LS JULES pan R with
him to inc.
GROUP then pan back
with him to single shot.

(3 NEXT)

JULES: It would appear my
luck is running out.

JEAN: Luck? Not if what I say
is true.

(JULES IS RECOVER-
ING, HE SMILES,
SIGNALS FOR JEAN
TO GO, AND SITS
WITH BARBARA AND
SUSAN)

JULES: I shall sort it out.
(TO SUSAN) Now, you said your
Grandfather was left here?

SUSAN: Yes, at the house.

JULES: Then I shall send
someone to search for him as
soon as I can.

BARBARA: There were four of
us altogether - Ian, as I
told you - must still be
in the prison.

JULES: I promise I will not
rest, until the four of you
have been brought together
again. /

35 3 D 35

M3-S SUSAN/JEAN/BARBARA
JULES comes into frame.
They go to door.
SUSAN/BARBARA leave.
When LEON comes in pan
him L to armchair.

(JULES STARTS TO
FOLD THE MAP.

BARBARA AND
SUSAN LOOK
PLEASED, THEN
SUSAN WINCES
AND PUTS HER
HAND TO HER
FOREHEAD)

BARBARA: Head ache again?

SUSAN: Yes - it keeps coming,
and going.

JULES: The young lady needs
sleep, Danielle.

(BARBARA GETS
UP.

DANIELLE ENTERS)

BARBARA: I'll take her if ...?

JULES: No, no. Danielle
will escort you.

DANIELLE: Yes, come with
me - you look worn out.

(JULES MOVES TO,
AND OPENS, THE
DOOR AS BARBARA
AND SUSAN FOLLOW
DANIELLE)

SUSAN: Perhaps if I did
lie down.

JULES: Sleep well, have
pleasant dreams ...

SUSAN: Thank you. Goodnight.

JULES: Good night Susan.

(BARBARA AND
SUSAN LEAVE
THE ROOM.

JULES CROSSES
BACK, OPENS
THE MAP, AND
LOOKS AT IT
THOUGHTFULLY.
THEN, THERE IS
A KNOCK AT THE
DOOR.

Q. STING

STING

JULES REACTS
INSTANTLY, DRAWS
A PISTOL, AND
MOVES TO THE DOOR.

SUSAN: I feel awful. I've
got a splitting headache, and
my back is aching.

Q. MUSIC

BARBARA: All right Susan...
it's all right.

11 1 C 24

/ SLUNG / Q.3 /

LS JEAN/JULES
JULES fires pistol
JEAN RUNS forward &
slips.

(JEAN & JULES HAVE BEEN
CHECKING PISTOLS.

AT THE TUMBREL THE TWO
REMAINING SOLDIERS ARE NOW
SHARING A BOTTLE OF WINE.

BARBARA & THE OTHER TWO
PRISONERS STAND. SUSAN IS
DOWN ALMOST OUT OF SIGHT
HELD BY BARBARA.

JULES & JEAN WHO ARE
WATCHING RUN FROM THEIR
POSITION.

JULES DROPS TO HIS KNEES
LEVELS HIS MUSKET & FIRES.

12 3 B 24

LS SOLDIER as he is shot

THE SOLDIER ON HIS SIDE
OF THE TUMBREL CLUTCHES
HIS CHES, DROPS HIS MUSKET
& FALLS TO THE GROUND.

13 2 C

Low angle SOLDIER
rushing at JEAN in f/gnd

JEAN RUNS ACROSS THE STREET
IN FRONT OF THE TUMBREL
& FIRES BOTH PISTOLS AT
HIS SOLDIER. THE SOLDIER
CRASHES DOWN.

14 1 C 24

LS JEAN/JULES

THE TWO OTHER SOLDIERS
START TO RUN BACK TO HELP)

15 3 B 16

LS SOLDIERS at back of
TUMBREL

16 1 C 24

LS JEAN/JULES

on to page 17

(2 NEXT)

JEAN IS ON
THE OTHER SIDE.
HE ALSO LOOKS
WORRIED.

JULES INDICATES
FOR HIM TO OPEN
THE DOOR WITH
THE PISTOL.

JEAN NODS AND
MOVES AWAY.

JULES LISTENS.

WE HEAR A DOOR
OPEN, AND:)

JEAN: (VOICE OVER) Leon!

LEON: (VOICE OVER) Sorry
it's so late - but I have a
message for Jules.

(JULES OPENS THE
DOOR WIDER AS
LEON COLBERT -
A HANDSOME MAN
IN HIS LATE
TWENTIES - COMES
INTO THE ROOM,
FOLLOWED BY JEAN)

JULES: Leon - good to see you.

JEAN: d'Argenson and Rouvray
were taken ...

LEON: What! ...

(LEON REACTS IN
SHOCK, AND SUR-
PRISE. HE DOES
NOT PRESS
QUESTION HOWEVER,
WHEN JULES CALLS
A HALT TO THE
SUBJECT:)

JULES: Not now, Jean.
Leon - what's wrong?

LEON: There is a man, a
stranger, asking for you.

JULES: Oh?

36 2 D (AS LEON SITS)
3-S LEON/JULES/JEAN.

LEON: He's being watched -
he's by the Inn ... near the
prison. We thought you should
know.

JULES: Yes - we'll take care
of it.

37 3 D 35
BARBARA enters. Pan
her to group

(BARBARA COMES
BACK INTO THE
ROOM AND REACTS
IN SURPRISE WHEN
SHE SEES THE
CALLER.

JULES HASTENS
TO INTRODUCE)

Ahh, Barbara - I'd like you to
meet a good friend of mine -
Leon Colbert - Barbara/

38 2 D
M4-S LEON/JEAN/JULES
BARBARA

(COLBERT TAKES
BARBARA'S HAND.
HE IS OBVIOUSLY
VERY IMPRESSED,
HE BOWS, SMILING
AT BARBARA)

She, and a younger friend, are
staying with us for a few days.

BARBARA: I'm pleased to meet
you.

LEON: Barbara - the pleasure
is all mine.

JULES: (TO BARBARA) We're
slipping out for a while, it
won't be for long.

39 3 D 35
JEAN/JULES LEAVE

LEON: I shall take good care
of her Jules./

(JULES STIFLES
A SMILE)

40 2 D
M2-S BARBARA/LEON

JULES: Come Jean - we mustn't
delay./

(JULES AND JEAN
GO OUT, CLOSING
THE DOOR.

BARBARA SMILES
RATHER SELF
CONSCIOUSLY AT
LEON, THEN:)

LEON : Perhaps you would
care for some wine?

BARBARA: Thank you,

(BARBARA SMILES -
AND MOVES ACROSS
TO TAKE THE WINE
DECANTER AND
POUR TWO GLASSES,
WE CLOSE ON, AND
HOLD, THEN:)

41 1 E 35
MS JAILER at
table
Pan R when DR
comes to top of
stairs

BOOM B1/

11. INT. PRISON AREA. LATE
EVENING.

(THE JAILER SITS
AT HIS TABLE IN
THE PRISON AREA.

A BLOODSTAINED
BANDAGE AROUND
HIS HEAD - A
SOUVENIR FROM
IAN'S ESCAPE.

THERE IS A
BOTTLE OF WINE
ON THE TABLE IN
FRONT OF HIM.

TAKING HIS HANDS
FROM HIS TEMPLES,
THE JAILER STOPS
GROANING, TO SWIG
DEEPLY FROM THE
BOTTLE. HE THEN
RESUMES HIS PRE-
VIOUS POSITION,
AND HIS GROANINGS.

HE IS LIKE THIS
WHEN WE HEAR A
CERTAIN COMMOTION
OUTSIDE. THE
JAILER THEN LOOKS
UP WITH AN EXPRESSION
OF SUFFERING)

DOCTOR WHO: (VOICE OVER)
(SHOUTING) Let me in you
fools! I could have you shot -
at dawn! Get it open will you?

Q.6

Q. MUSIC

(THERE IS THE
NOISE OF A DOOR
BEING HASTILY
OPENED AND UN-
BOLTED)

(VOICE OVER) Ah - that's better.
Thank you! (SHOUTING) Well -
close it again. Do you want all
the prisoners to escape?
(cont ...)

(WE HEAR THE DOOR
SLAMMED AND
BOLTED.

THE JAILER GETS
TO HIS FEET WITH
SOME EFFORT, AS
DOCTOR WHO,

WAVING A BATCH
OF IMPRESSIVE
LOOKING PAPERS,
STRIDES INTO
FRAME)

DOCTOR WHO: (cont) Who's in
command of this prison?

(THE DOCTOR POUNDS
THE TABLE WITH
HIS FIST)

Well, answer me man!

(THE JAILER WINCES
AT THE NOISE AND
HE FINGERS HIS
BANDAGE TENDERLY)

JAILER: I am, Citizen.

DOCTOR WHO: My credentials.

(DOCTOR WHO BANGS
THE PAPERS INTO
THE JAILER'S
HAND, AND STRIDES
AROUND LOOKING AT
THE PRISON WHILST
THE JAILER GLANCES
BRIEFLY AT THE
PAPERS)

And while we're about it - why
was I not met? Do you realise
I had to walk through Paris
without a guard? Me!

JAILER: We would have arranged an escort, Citizen - had we been advised of your visit.

DOCTOR WHO: You were advised. I forwarded the communication myself. If Citizen Robespierre heard about this ...

JAILER: Robespierre? ... Oh, I don't think you should worry the First Deputy, Citizen. He is a busy man. I am at your service Citizen - anything you wish to know, or see ... ?

DOCTOR WHO: (MAGNANIMOUSLY)
Yes ... yes very well. You seem a capable man - I am certain that this misunderstanding is none of your doing ...

JAILER: Oh indeed citizen - I am most conscientious. But when you are assisted by idiots...

DOCTOR WHO: Quite, quite. I see we understand each other.

(THE JAILER NODS,
PLEASED AT HAVING
PACIFIED THIS
OBVIOUSLY HIGH
RANKING OFFICIAL)

JAILER: Some wine, Citizen?

DOCTOR WHO: No - thank you.

(THE JAILER WIPES
OUT A MUG WITH
HIS ELBOW, PULLS
A CHAIR FOR DOCTOR
WHO, AND POURS
HIM A DRINK)

JAILER: Now - I would deem
it a privilege if I could be
of help.

DOCTOR WHO: Thank you -
Citizen!

(THE JAILER SMILES
AND SITS DOWN,
ATTENTIVE TO
DOCTOR WHO. HE
POURS HIMSELF SOME
WINE)

It is a simple matter - three
traitors were arrested and
brought here. A young man
and woman, a child was with
them - they fled from my
province. I'm sure you
recollect them.

(THE JAILER'S
SMILE FADES.
HE IS NOT SURE
HOW THE NEWS
WILL BE RECEIVED
BY DOCTOR WHO)

JAILER: Ye-es ... yes ...

DOCTOR WHO: Are they still
here? /

42 2 E
MC2-S JAILER/DR WHO

(THE JAILER
SHAKES HIS
HEAD)

JAILER: The women were
despatched to the guillotine,
Citizen. (cont ...)

(WE HOLD DOCTOR
WHO'S REACTION.

THE JAILER PAUSES
THEN GOES ON,

BREAKING THE
SILENCE

JAILER: (cont) Unfortunately
there was a rescue.

DOCTOR WHO: (COMING ROUND)
What? Who by?

JAILER: We don't know -
many times, traitors have been
snatched away, on the road
to the guillotine. You
realise that I personally
cannot be blamed? They were
outside my jurisdiction ...

DOCTOR WHO: Of course. Of
course! What about the young
man? You haven't mentioned
him.

JAILER: No Citizen. The man.
Well.

DOCTOR WHO: Out with it!

JAILER: He ... er ... escaped.

(THE DOCTOR STARES
AT THE JAILER.
HE TRIES TO
JUSTIFY)

He was a desperate fanatic,
Citizen. He gave me this
wound.

(HE POINTS TO
HIS BANDAGE)

I fought with him, ready
to give my life if it would
stop his escape. But he fought
with the strength of ten men ...

(THE JAILER IS
GETTING WORKED
UP BUT DOCTOR
WHO SILENCES
HIM WITH A
WAVE OF HIS
HAND AND STANDS
UP)

DOCTOR WHO: I believe what
you say. You did all you could.
It perhaps would have been
different if you were not
surrounded by fools.

JAILER: Exactly, citizen.
Exactly.

43 1 E 35
M2-S JAILER/DR WHO

DOCTOR WHO: (MORE TO HIMSELF)
So - the three of them are
somewhere in Paris ...

JAILER: They will be caught -
you can rest assured.

DOCTOR WHO: What? Oh yes.
Well thank you, citizen I will
take up no more of your time.

(DOCTOR WHO NODS
AND TURNS.

Q. MUSIC

WE ANGLE OUT AS
THE DOCTOR SUDDEN-
LY STOPS DEAD.

Q.7

WE TRACK OUT
FURTHER AND SHOW
LEMAITRE STANDING,
WATCHING, AND
WAITING. HE HAS
OBVIOUSLY BEEN
THERE FOR SOME
MINUTES. LEMAITRE
WALKS FORWARD AND
THE JAILER SCURRIES
ROUND)

JAILER: Lemaitre - the Citizen
here has been enquiring ...

LEMAITRE: Yes - I heard what was said.

(LEMAITRE FACES
DOCTOR WHO.

WE KNOW THAT
LEMAITRE IS
INTERESTED IN
IAN. LEMAITRE
IS WONDERING
WHY THIS NEW
CALLER IS
ENQUIRING ABOUT
IAN AS WELL)

Your papers, Citizen?

(DOCTOR WHO HANDS
OVER HIS PAPERS.
HE IS NOW NOT SO
SURE OF HIMSELF.

LEMAITRE STARES
AT HIM, THEN
TURNS HIS
ATTENTION TO
THE PAPER)

JAILER: He is a Regional
Officier from the Southern
Province ...

LEMAITRE: I can read, thank
you, Jailer.

(LEMAITRE LOOKS
DOWN AT THE
PAPERS THEN
GIVES THEM
BACK TO DOCTOR
WHO. HE WATCHES
THE DOCTOR THEN:)

Where are you going now,
Citizen.

DOCTOR WHO: Er ... well ...
back home.

- 49 -

LEMAITRE: It is rather late.
It would perhaps be better if
you journeyed tomorrow.

DOCTOR WHO: Yes, yes. I
could do that.

LEMAITRE: You see, I'm
taking the execution lists
to the First Deputy's Palace.
And, by a coincidence if you
like, your Province is to be
discussed. It would be a
great help if you were on hand
to answer any difficult questions
that crop up.

(DOCTOR WHO
THINKS, THERE
IS LITTLE HE
CAN DO BUT
AGREE.

LEMAITRE IS
ANXIOUS TO FIND
OUT ABOUT THE
CALLER, AND
DOESN'T INTEND
TO LET HIM OUT
OF HIS SIGHT)

DOCTOR WHO: Yes, oh yes; a
great help. Very well.

(LEMAITRE HAS
INDICATED TO
THE JAILER.

THE JAILER
MOVES TO THE
TABLE AND
COLLECTS A
LIST WHICH
HE GIVES TO
LEMAITRE)

Q. STING

LEMAITRE: I promise you will
find it most interesting. STING
Come - we must not keep
Citizen Robespierre waiting!

(3 NEXT AT ONCE)

- 49 -

(WE CLOSE IN ON
THE DOCTOR AND
HOLD MOMENTARILY)

44 3 E 35

/BOOM A2/

M2-S LEON/BARBARA

when BARBARA

leaves pan with her

to door then pan

back again to LEON

12. INT. RENAN'S HIDE OUT. LATE
EVENING.

(BARBARA AND LEON
COLBERT ARE
SITTING COMFORTABLY
IN THE EASY CHAIRS.
THEY HAVE OBVIOUSLY
BEEN TALKING FOR
SOME TIME. THEY
LAUGH AND SMILE A
LOT, COMPLETELY
AT EASE.

THERE IS A PAUSE
IN THE CONVERSATION
AS WE JOIN THEM,
THEY ARE CHUCKLING
AT SOMETHING THAT
HAS BEEN SAID)

LEON: Where do you come
from, Barbara?

BARBARA: Does it matter?

LEON: No - but I'd like to
know.

BARBARA: You might not like
the answer ... I was born in
England. That makes us enemies.

LEON: Does it? I prefer to
think that it means you are not
particularly interested in
France - or the revolution ...

BARBARA: That's a strange thing
to say.

LEON: Perhaps I'll explain
one day.

(THEY SIT A
SECOND OR SO,
THEN BARBARA
RISES:)

BARBARA: I'd better go and
see if Susan's all right ...

(LEON NODS AND
BARBARA MOVES
AWAY.

Q. MUSIC PHRASE

LEON WATCHES
HER GO, THEN,
RISES AND POURS
HIMSELF ANOTHER
GLASS OF WINE.

MUSIC
PHRASE

WE HOLD LEON'S
THOUGHTFUL
EXPRESSION AS
HE DRINKS)

45 1 E 24

BOOM BI

MS JAILER over
SHOPKEEPER's
shoulder

13. INT. THE PRISON AREA.

(SHOT OF BACK
OF HEAD OF THE
SHOPKEEPER -
THE JAILER FACES
HIM AND CAMERA)

JAILER: But I keep telling
you, he's just left to see
Citizen Robespierre. Are you
sure it's so urgent?!
(cont ...)

(THE SHOPKEEPER,
STILL UNREVEALED,
NODS)

(2 NEXT QUICKLY)

JAILER: (contd) Well what
is it about? /

46 2 E

MS SHOPKEEPER

Pan to CU of ring
in his hand

SHOPKEEPER'S HAND COMES
UP HOLDING DR WHO'S RING

SHOPKEEPER: I want to give
him this.

HOLD RING under
captions:

JAILER: What is it?

SHOPKEEPER: Evidence
against a traitor

Q. SIG TUNE

/SIG TUNE/

SUPER SLIDE 3
and fade

Next Episode
THE TYRANT OF FRANCE

SUPER ROLLER ON 4

DR WHO.....WILLIAM HARTNELL

ends:
ASSOCIATE PRODUCER...MERVYN PINFIELD

SLIDE 4

Producer
VERITY LAMBERT

SLIDE 5

Directed by
HENRIC HIRSCH
BBC-TV

FADE SOUND & VISION

finis.